Activity Guide

RURALIZART (II) EDUCATION

Art, youth and interculturality for the intergenerational sustainability of marginal areas

Agenzia Italiana per la Gioventù
Co-funded by the European Union
Ostello dei Balocchi
LEGAMBIENTE Ligonchio APS
Canopia Coop.V. som cooperativa
Espacio de Encuentros Rurales LA SUREDA Espacio Cooperativo
Juventude Vila Fonche

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01
Introduction

RURALIZART EDUCATION the project

This guide was developed within the framework of RuralizArt Education, an Erasmus+ project carried out between 2024 and 2026, involving young people and local communities in a path of artistic creation and reflection on rural life.
The project was structured around two artistic residencies (in Spain and Italy), focused on creative experimentation and intergenerational dialogue, followed by a training course in Portugal, aimed at consolidating non-formal education methodologies to support and strengthen this model of experience.

The guide collects the activities as they were implemented, while also offering insights and adaptations to make artistic residencies accessible to a younger audience aged 14–17. Its purpose is not only to document the process, but also to provide practical tools and replicable ideas to transform art into an educational, inclusive, and sustainable resource in marginal areas.

02

Context: the partner and their stories

CONTEXT:
THE PARTNER AND THEIR STORIES

Circolo Legambiente Ligonchio APS Italy

The core of the association's activities is the CEA Ostello dei Balocchi, located in the Tuscan-Emilian Apennine National Park and recognized as a central hub for environmental education and creative experimentation.
Legambiente Ligonchio's main strength lies in its experience in developing participatory artistic residencies, where artists adapt their authorship to collective processes, opening up to dialogue with communities, young people, and local contexts. This approach is strongly connected to the relationship with the natural environment and to the use of low environmental impact practices, integrating creativity with ecological awareness. The association brings to the project the ability to transform residencies into sustainable and participatory experiences, capable of generating new narratives while being rooted in rural territories.

Canopia Coop. V. – Spain

Canopia is a social cooperative based in the rural village of Almedíjar, in the Valencian Community. It manages the Espacio de Encuentros Rurales La Surera, a vibrant laboratory where sustainable tourism, local heritage valorization, agricultural practices, and performing arts come together.
Over the years, Canopia has built strong expertise in community mobilization, creating horizontal and self-managed spaces where social and environmental issues can be addressed through art and culture. Through festivals, residencies, and educational paths, Canopia contributes to the project with a specific strength: the ability to connect citizens, young people, and local institutions, generating shared processes that open new narratives for the future of rural areas.

Associação Juventude de Vila Fonche – Portugal

Juventude de Vila Fonche is a long-standing organization in Northern Portugal, active for decades in the educational and social field. Alongside the daily management of services for children and adolescents, the association has built a solid track record within the Erasmus+ programme, participating in numerous youth exchanges and international partnerships.

Its distinctive competence lies in the use of non-formal education methodologies and tools, effectively applied in both local and transnational contexts. This expertise has enabled JVF to develop a strong ability to translate creative and educational practices into accessible experiences for different audiences, with particular attention to young people with fewer opportunities.

Within the partnership, Juventude de Vila Fonche contributes its expertise in the educational and methodological field, ensuring that artistic residencies and creative processes can be adapted, made inclusive, and used also in educational programmes for minors.

03

Almedjar residence - SPAIN

FICTION LAB:
PLAYING WITH RADICAL IMAGINATIONS AND ACTING UTOPIAS

ACTIVITY DESCRIPTION: 01.

We've been thinking of this day (Sunday) as a very embodied experience for the participants. The idea was to flow from a physical awakening and an entry into matter with the somatic's activity with clay all along the morning (Lina) and continuating the afternoon with an embodied role-playing. Descriptions on the Detailed Instructions Part.

NUMBER OF PARTICIPANTS: 02.

18

DURATION 03.

2 hours 30mn

LEARNING OBJECTIVES: 04.

Using radical imagination as a creative, collective and political tool during a play-role game. Using science fiction/anticipation as a tool for social projection in an attempt to think about the future in desirable and livable ways. Linking it with anthropological contributions.

MATERIALS AND RESOURCES NEEDED: 05.

-pens
-letter paper
-little papers with explanation for the pairs
-4 different "shitty scenario" writted on papers x 4 groups

ROOM SETUP AND CONFIGURATION: 06.

Inside the yoga room: a large space where we can move around and fit in a circle, and the possbility to get out when we go by little group.

DETAILED INSTRUCTIONS:

1. Opening
Begin with a choral reading from Ursula Le Guin, inviting everyone to read short fragments aloud. This warms up imagination, creates multiple voices, and sets a collective rhythm.
2. Introduction
The facilitator explains the “Antémonde” method: a role-playing game to imagine desirable but complex futures. Each participant invents a character connected to La Surera, projecting themselves into the year 2034. Creativity is encouraged – improbable, hybrid, or playful characters are welcome.
3. Body activation
A short movement session with music: walking, stretching, shaking, dancing. The aim is to connect body and imagination before entering the story.
4. Posing the scene
Context is set: Valencia in 2034, after an ecological and feminist revolution. Participants imagine daily life, relationships, and their character’s role in this transformed society.
5. Pair activity
Participants walk and pair up. In pairs, they role-play introductions and conversations as their characters. After 7 minutes, they receive prompts to explore their shared history and connection to La Surera.
6. Collective sharing
The group gathers in a circle for 1 hour of improvisation. Pairs share their stories; others can build on common themes or contrasts. The flow is spontaneous, like a “popcorn” conversation.
7. Complicating the utopia
In subgroups of 4, each receives a “shitty scenario” (e.g., migration pressures, resource conflicts, intergenerational tensions). Participants write letters or diaries in response, then exchange and read them aloud. This introduces ambiguity and realism into the imagined world.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

-Feel free to adapt the scenario, the fiction, the scene with your own context/reality/desires. -Make sure you have enough time so that you don't have to rush back to reality, so that you can get feedback and start a political debate.
-Think of body games/selfconsciousnesses exercices that allow participants to let go and not be afraid to play/of acting.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

PARTICIPANT FEEDBACK:

ABOUT TARGET

Adaptable to different ages by modifying the some parts

If the participants are younger:

- choose a topic that is familiar to your target
- Roles are previously chosen and assigned randomly
- The stories are told by the groups one at a time and the connections are visualized by the passing of a ball of yarn

GENERAL FEEDBACK

- role play: stimulates the imagination
- acting allows you to get out of your comfort zone and challenge yourself

travel
Cambiando de aspecto
Fiction Lab

Contaminación mental
Creciendo poco a poco
imagination
PAYBACK ON SLOTS
creativity

LOCAL MEMORY

ACTIVITY DESCRIPTION: 01.

The workshop combines dynamics of introspection, sensory perception, and collective work to foster a connection with the natural environment and local memory. Participants begin with an activity involving the collection of natural elements to create symbolic physical connections. They then explore local plants through their senses while reflecting on their cultural value. Later, participants answer critical questions about local memory and share significant personal childhood experiences, reflecting on moments of radicalism, critical thinking, or empowerment. .

This is followed by knowledge development through learning about the community project focused on rescuing local memory and native seeds, led by the CECIB Yachay Wasi Quito, an intercultural Kichwa school in Ecuador. Finally, the workshop concludes with a reflection in "Word Circles, and circles of "sound memory" discussing these learnings and their application through each participant's art

NUMBER OF PARTICIPANTS: 02.

16

DURATION 03.

1h 45mins

LEARNING OBJECTIVES: 04.

1. Connect with the environment through sensory exploration.
2. Understand the importance of local memory from their personal life experience, focusing on participants' childhood.
3. Gain knowledge about inspirational projects like the Intercultural School Yachay Wasi Quito, where art and culture play a central role.
4. Express personal and cultural experiences through art.
5. Improve collaboration and critical thinking in group activities.
6. Utilize nature-based play as an educational tool to promote problem-solving skills.
7. Apply the learnings to personal projects and future contexts.

MATERIALS AND RESOURCES NEEDED: 05.

Local plants (rosemary).
Natural elements (leaves, stones, branches).
Printed materials about community projects.
Carrot and walnuts.
Watch.
Worksheets (optional)
Pens, pencils, and markers. (optional)
Tables or flat surfaces (optional).
Notebooks or journals (optional).

ROOM SETUP AND CONFIGURATION: 06.

The Orchard and Natural area surrounded by olive trees.

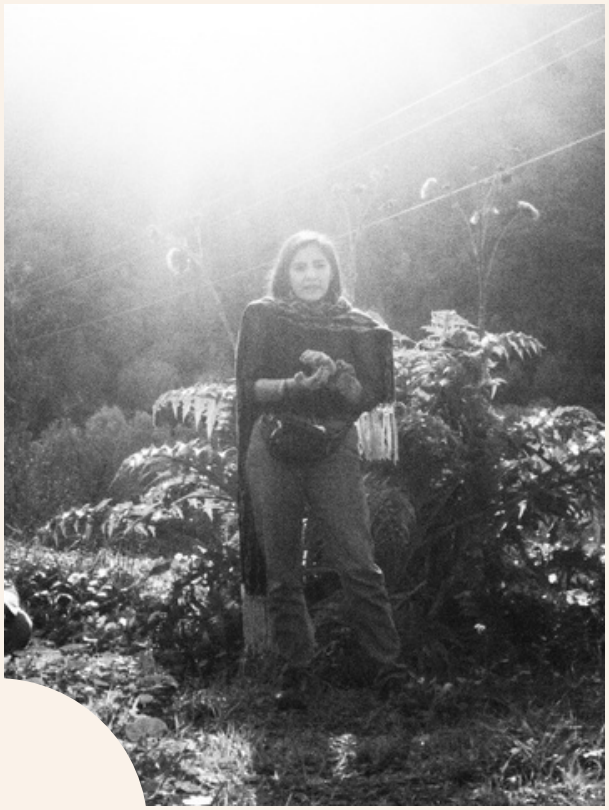
DETAILED INSTRUCTIONS:

11. Nature Connection (15 min)
In a circle, divide participants into three groups. Each collects natural elements from the ground (leaves, stones, branches) and must connect them into one continuous line. The first to finish wins, but the facilitator checks carefully that the rule is respected. A short reflection follows on collaboration and patience.
2. Sensory Perception (15 min)
Distribute local plants such as rosemary. With eyes closed, participants explore their texture and aroma, then share impressions and cultural associations.
3. Critical Reflection (10 min)
Ask participants to reflect on the question: “What local memory would you like to recover through your art?” They write individually, then share insights in the circle.
4. Knowledge Development (15 min)
Present materials from the Yachay Wasi Quito project about local memory and native seeds (rituals, seed recovery, radio drama, crafts, mobilizations). In groups, participants analyze and discuss how to apply these practices in their own contexts.
5. Knowledge Creation (15 min)
Invite everyone to touch the soil and recall a childhood experience linked to empowerment or critical thinking. Sharing these stories highlights the link between personal memories and collective identity.
6. Final Reflection (10 min)
The group gathers in a circle to reflect on the workshop’s outcomes and how they can use them in their artistic and community projects.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

-Feel free to adapt the scenario, the fiction, the scene with your own context/reality/desires. -Make sure you have enough time so that you don't have to rush back to reality, so that you can get feedback and start a political debate.
-Think of body games/selfconsciousnesses exercices that allow participants to let go and not be afraid to play/of acting.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.



GENERAL FEEDBACK

- Encountering a reality new to many
- Various food for thought
- Working with historical material on current topics allowed very interesting reflections

PARTICIPANT FEEDBACK:

ABOUT TARGET:

Adaptable to different ages by modifying the weight and freedom of choice of theme

If the participants are younger:

- Structure the phases more (play on the experiential dimension, combining elements)
- Better time allocation, devoting one time to the discussion of the topic and one to the realisation
- Focus on the meaning of the poster as a means of communication to many rather than the story behind each one

CONECTAR
LA MEMORIA.
Esplorare...
CONOCERE...
lugar, tu territorio, tu historia.
TRAMANDARE.
CONSERVARE
LA MEMORIA
...
your place, your territory.
Rituales
que marcó tu infancia
mañas del barrio
memoria sonora.
your history.
MEMORIA
LOCAL EN
MI CUERPO

VIDEO REPORT WORKSHOP

ACTIVITY DESCRIPTION: 01.

1 session:
Introduction: Audiovisual technique.
Use of plans and visual narrative
Practice various resource plans.

2 sessions:
Review of recorded material
Collective script construction
Creation of work groups
Next recording plan guide for the dates.

3 sessions:
Interviews: review of questions
Conducting interviews between them.

4 Session:
Viewing final material
Collection of material made in Almedijar.

NUMBER OF PARTICIPANTS: 02.

15-20

DURATION 03.

4 sessions of 2 hours

LEARNING OBJECTIVES: 04.

Train participants to make a collaborative video record.

MATERIALS AND RESOURCES NEEDED: 05.

Computers, projectors, mobiles, paper, markers, microphones, gimbal, tripod.

ROOM SETUP AND CONFIGURATION: 06.

A space for projection of examples and references. Enough space to work for groups of up to 5 people

DETAILED INSTRUCTIONS:

1. Introduction
Present objectives and the value of audiovisual language. Give simple examples on framing, sound, rhythm, and sequencing.
2. Brainstorming
In plenary, participants share ideas and select themes connected to the territory or their own experiences. The facilitator collects and organizes proposals.
3. Group formation
Create subgroups of 3–4 people with distributed roles (camera, interviewer, director, sound). The facilitator ensures balanced participation.
4. Filming
Groups record interviews, images, and short scenes according to the chosen focus. They capture details of places, voices, and atmospheres, with facilitator support on technical and narrative aspects.
5. Editing
Back indoors, groups use simple software/apps to assemble a 2–3 minute video. They are encouraged to be clear and concise, balancing sound and image.
6. Screening
Videos are projected collectively. Participants observe differences and similarities, appreciating creative choices.
7. Collective reflection
Final discussion guided by the facilitator: Which messages emerge? Which techniques were most effective? How does audiovisual language shape perception of reality?

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

Ensure at the end of each phase that what was explained has been understood with a series of questions. Accompany the internship process to ensure that they are carried out correctly.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

PARTICIPANT FEEDBACK:

ABOUT TARGET

The activity is already suitable for 14–17 years old.
For younger participants, some adaptations can be useful:
- provide a pre-structured storyboard with 3 scenes (introduction, action, conclusion);
- propose intuitive smartphone video-editing apps;
- rotate roles within the group (camera operator, interviewer, director);

- - conclude with a screening accompanied by a viewer's sheet where each notes one keyword per video.

GENERAL FEEDBACK

- learning how to film good quality videos with just your phone
- being involved also in the video making process to tell the story of your own expirience
- it's easier to enjoy to be filmed if you are involved in the result of the final video and not 'just an extra'

ARTIVISMO Y PARTICIPACIÓN INFANTIL

ACTIVITY DESCRIPTION: 01.

The activity combines theory and practice. In the first part, participants explore references in Artivism through examples that can be adapted to work with children. Topics include poster art, graphic guerrilla, public space interventions, performances, and audiovisual or sound-based actions, with collectives and artists such as Guerrilla Girls, W.I.T.C.H, Colectivo en Medio, Anaïs Florin, The Illuminator, Las Tesis, and Super Barrio.
In the second part, two art + thought methodologies are applied: body mapping and fanzine creation. Participants reflect individually on a personal theme and split into two groups.

One group draws a silhouette, placing personal agency inside, external influences outside, and a "filter membrane" on the outline. The other group takes photographs related to their themes. Later, they exchange materials and transform the mapping into a fanzine through folds and cuts, adding photos and a slogan before sharing with the group.

NUMBER OF PARTICIPANTS: 02.

15

DURATION 03.

2h

LEARNING OBJECTIVES: 04.

Descubrir herramientas para la participación de la infancia a través del arte
Conocer referentes de diferentes modalidades de Artivismo
Concebir a los niños y las niñas como ciudadanos con derechos y opiniones propias
Aplicar y adaptar las herramientas artísticas a las necesidades del grupo de infancia
Realizar una cartografía corporal y un fanzine colectivo para vivenciar diferentes metodologías participativas i artísticas.

MATERIALS AND RESOURCES NEEDED: 05.

Presentación power point, vídeos de ejemplo, papel continuo, rotuladores, lápices de colores, cámara polaroid, tijeras y cinta adhesiva.

ROOM SETUP AND CONFIGURATION: 06.

Primera parte un grupo en semicírculo mirando la pantalla; segunda parte en dos grupos, el que trabaja con la silueta se sitúa en círculo con la silueta en el centro.

DETAILED INSTRUCTIONS:

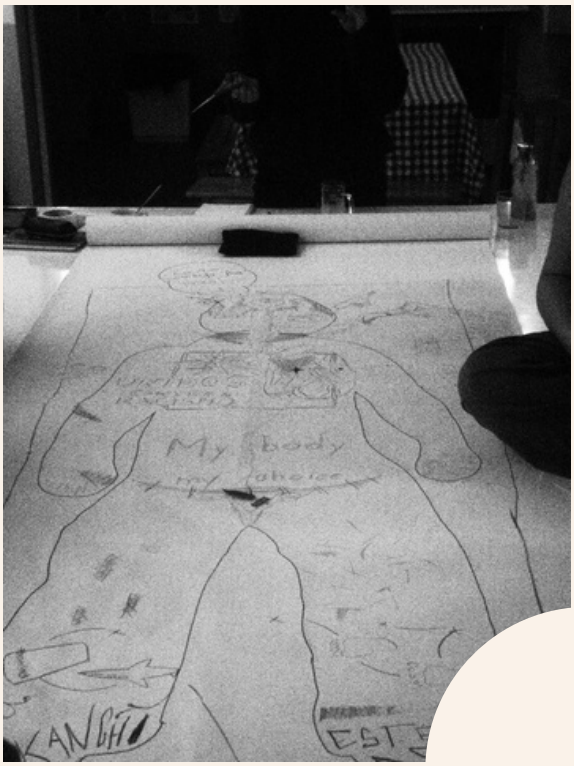
11. Theoretical introduction
The workshop begins with a presentation of artivism references and concrete examples that can be adapted when working with children. Participants explore posters and graphic guerrilla actions, performances, and audiovisual or sound interventions, through the work of groups and artists such as Guerrilla Girls, W.I.T.C.H., Colectivo En Medio, Anaïs Florin, The Illuminator, Las Tesis, or Super Barrio.
2. Practical phase – Body mapping
Participants reflect individually on a personal issue that affects them. In groups, one team draws a human silhouette and places inside the body the elements that depend on themselves, outside the silhouette the elements that depend on context, and on the outline a "filter membrane" that connects both. This encourages participants to situate experiences and responsibilities.
3. Practical phase – Photography
In parallel, another group takes photographs that relate to their chosen themes. Later, the groups exchange their outputs, combining images with the mapped body silhouettes.
4. Collective fanzine
The body mapping is transformed into a fanzine: through simple folds and cuts, the large sheet becomes a small booklet. Participants add photographs and a personal slogan for each theme.
5. Sharing and closure
The fanzines are presented in plenary. Each participant shares their reflections, highlighting how personal experiences can be turned into collective expression through artivist methods.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

The activity may bring up sensitive personal topics; it is essential to create a safe and non-judgmental environment. References to artivist groups (e.g., Guerrilla Girls, Las Tesis) should be adapted to the age and context of participants. Facilitators need to balance theory and practice, ensuring both remain engaging and connected. Time management is crucial, as body mapping, photography, and fanzine making require sufficient space. Since groups work in parallel, facilitators must coordinate and support both processes while maintaining overall cohesion.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

PARTICIPANT FEEDBACK:



GENERAL FEEDBACK

Participants found the activity inspiring and stimulating, as it connected artistic expression with social and political issues. The combination of body mapping and fanzine allowed them to express personal concerns and turn them into collective creations. The sharing phase helped identify common struggles and recognize the value of art as a tool for participation.

ABOUT TARGET

AThe activity is suitable for participants aged 14–17 and can be adapted to different ages. For younger groups, references to artivism should be simplified, and natural materials can be used instead of drawings. The focus may shift from emotions to broader or more concrete themes. The activity can be organized in small or large groups depending on the desired level of teamwork. The fanzine phase may also be developed in a more intimate way to support individual expression.

Massa Salvatge
ARTIVISME
Conspiració antiadultista
EL FUTURO ES HOY
PER UN INSTITUT SENSE ADULTISME
SOMOS SOMENES IDIOTAS

HUMAN LIBRARY WORKSHOP

ACTIVITY DESCRIPTION: 01.

The workshop introduces participants to the methodology of human libraries, a space where "human books" (people with significant personal stories) share their experiences with "readers" in interactive sessions.
Context: Designed for young people interested in promoting inclusion, breaking down prejudices and strengthening their community.
Dynamics:
1. Welcome and brief theoretical introduction to human libraries.
2. Reading sessions
3. Group reflection on the experience and its applicability in their environment.

NUMBER OF PARTICIPANTS: 02.

At least 5 people are needed to enjoy a live human library and a maximum of 20 people is recommended, but the workshop can be easily adapted to the number of participants.

DURATION 03.

1h 45'. It will vary depending on the number of people participating as books.

LEARNING OBJECTIVES: 04.

- To get to know and become familiar with the methodology of human libraries.
- Understand how the methodology works and explore the multiple possibilities for implementation in different contexts.
- Identify how this methodology can be a catalyst to foster inclusion and community empowerment.
-Motivate a group introspection on local issues that could be addressed through the methodology.

MATERIALS AND RESOURCES NEEDED: 05.

Comfortable and private space for reading sessions. Papers and pens for the part of reflection on how to apply the methodology in their environment.

ROOM SETUP AND CONFIGURATION: 06.

For reading sessions, it would be a good idea to have several spaces or small tables distributed around the room, with enough privacy for conversations.

DETAILED INSTRUCTIONS:

1. Introduction
Present objectives and the value of audiovisual language. Give simple examples on framing, sound, rhythm, and sequencing.
2. Brainstorming
In plenary, participants share ideas and select themes connected to the territory or their own experiences. The facilitator collects and organizes proposals.
3. Group formation
Create subgroups of 3–4 people with distributed roles (camera, interviewer, director, sound). The facilitator ensures balanced participation.
4. Filming
Groups record interviews, images, and short scenes according to the chosen focus. They capture details of places, voices, and atmospheres, with facilitator support on technical and narrative aspects.
5. Editing
Back indoors, groups use simple software/apps to assemble a 2–3 minute video. They are encouraged to be clear and concise, balancing sound and image.
6. Screening
Videos are projected collectively. Participants observe differences and similarities, appreciating creative choices.
7. Collective reflection
Final discussion guided by the facilitator: Which messages emerge? Which techniques were most effective? How does audiovisual language shape perception of reality?

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

- Participants who are shy or reluctant to speak.
Tip: Foster a safe and empathetic environment, offer guiding questions to facilitate dialogue.
- Time management in reading sessions.
Tip: Monitor time and give advance notice of time remaining.
- Sensitive or emotional stories.
Tip: Provide emotional support and ensure that human books participate voluntarily.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

GENERAL FEEDBACK

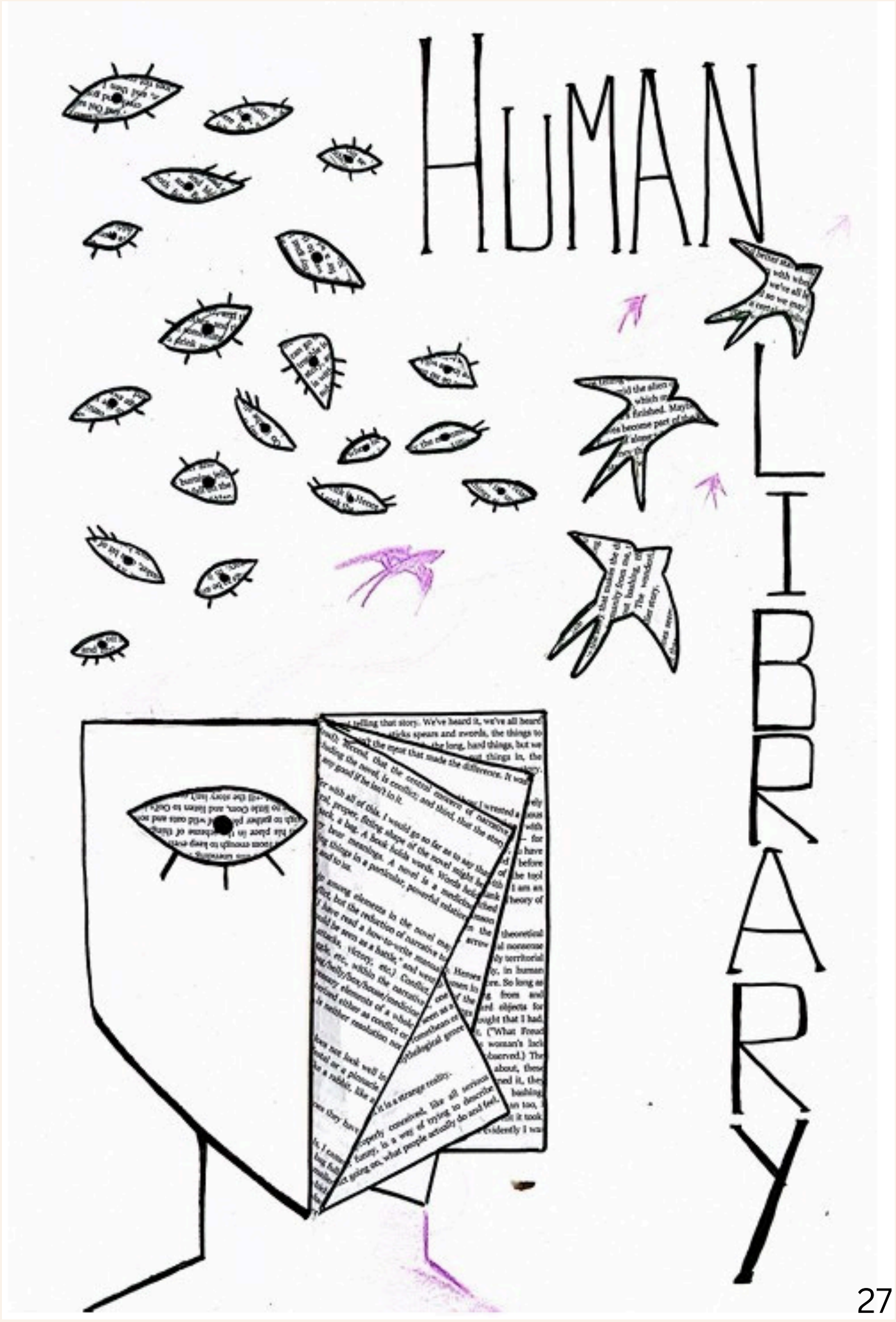
- allows you to learn about everyday or past life in a more immersive way
- It can be used to talk about complex dynamics from a more personal point of view.

PARTICIPANT FEEDBACK:

ABOUT TARGET

Adaptable to different ages, If the participants are younger:

- draw books' covers and think of catchy title to promote curiosity about the books, it also looks more like you are in an actual library
- not all the participants need to listen to all the groups, it is better to work with small group, the atmosphere will be more intimate
- it is important to explain the dynamic as clear as possible to be sure that everyone will understand the purpose
- It is important to pace the book well, first just listening and then questions (dedicated times)


HUMAN
LIBRARY

WE ARE WALKING TERRITORIES (SOMATIC-CLAY LAB)

ACTIVITY DESCRIPTION: 01.

This activity wanted participants to be in their bodies. It started with a resting practice of relaxation because rest is resistance. It is a way of staying nervously flexible and curious, an optimal stage for learning and relating to creativity and collectivity.

NUMBER OF PARTICIPANTS: 02.

min 2 max 20

DURATION 03.

3hours

LEARNING OBJECTIVES: 04.

1. Create an embodied pedagogical space: feel how involving the body in a learning space achieves a successful pedagogical experience. Understand how nervous system states support learning practices. We practice radical pedagogies by providing spaces to learn from pleasure, from sensations of rest and presence within our bodies.
2. Learn about the sense of touch (haptic sensations) and its different layers
3. Understand and feel the interconnectedness between the body and the territories we inhabit, belong or dream of. By interacting with clay as artistic material.

MATERIALS AND RESOURCES NEEDED: 05.

Clay
Wood boards to hold clay
Wooden chopsticks
Yoga mats
Pillows
Blankets

ROOM SETUP AND CONFIGURATION: 06.

Empty movement space, with mats, pilos and blankets for participants to use as they will.
we worked on the floor.
For sculpting time participants chose if they wanted to work on a table.

DETAILED INSTRUCTIONS:

IInitial guided relaxation
Participants are invited to find a space where they feel comfortable. Attention is gently brought to the breath and to bodily sensations.
Collective resting practice
A collective resting moment is proposed: a 15-minute shared nap accompanied by binaural beats.
Waking up and body activation
Participants are slowly guided back to movement through stretching and free exploration of space.
Guided meditation with clay
Clay is introduced through guided exploration of different haptic sensations such as weight, pressure, texture, and temperature.
Building a membrane
Participants work with clay to create a “membrane”, intended as a symbolic form representing boundaries and connections between the body and the territory.
Collective reading
A collective reading about body-brains and membranes is shared, drawing from Liberated to the Bone by Susan Raffo.
Individual sculpting time
Time is dedicated to individual sculpting, allowing participants to further develop their forms.
Walking with the sculpture
Participants bring their sculpture for a walk, exploring the relationship between body, object, movement, and space.
Closing circle
The activity concludes with a closing circle where observations and insights are shared.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

Triggering traumatic responses: ask participants to only go until they feel safe. If somethings is moved, give space for the emotion to emerge. Accompany the participant with body work, work with the clay as a game. Ask them to do specific tasks with it to bring them back to the present.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

GENERAL FEEDBACK

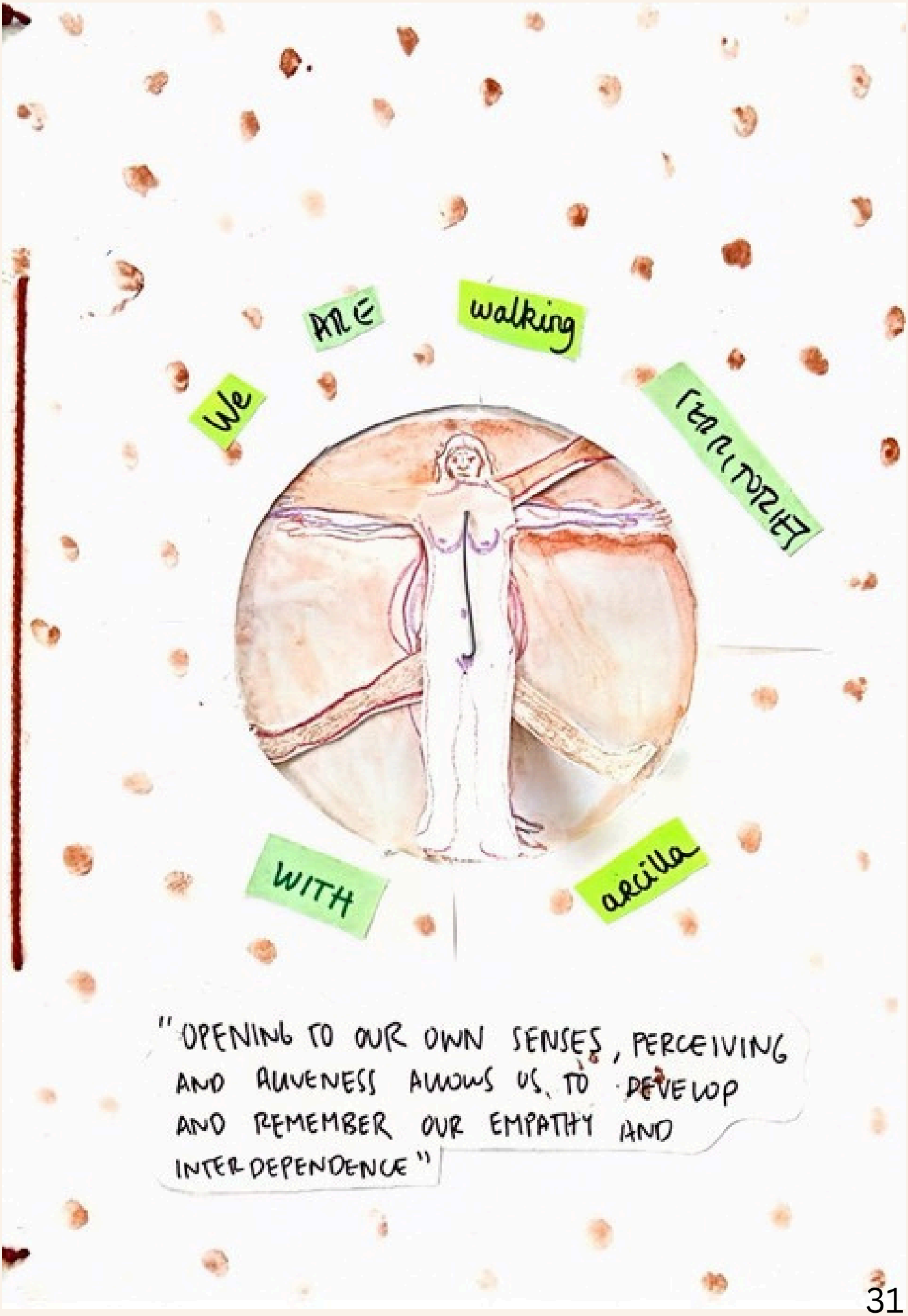
- allows you to feel and know the material and how it changes depending on the form you give it (break, build, feel)
- multisensory
- the meditation part gets you in touch with yourself and allows you to spend some time with yourself

PARTICIPANT FEEDBACK:

ABOUT TARGET

Adaptable to different ages, If the participants are younger:

- the meditation part can be shorter, with less tasks and more time to feel each one of them
- leave less freedom of action in the final, guide your participant to a personal or common result (ex. making a small artwork)
- the clay allows you to make the activity also outside and can be used to ‘print’ different textures



"OPENING TO OUR OWN SENSES, PERCEIVING AND AWARENESS ALLOWS US TO DEVELOP AND REMEMBER OUR EMPATHY AND INTERDEPENDENCE"

SOUND EXPLORATION

ACTIVITY DESCRIPTION: 01.

The activity consisted of creating a collective sound composition involving nature through new media, sound instruments and the interests, talents and proposals of each participant.

Involving nature in our experience was to look for a tree that has a historical importance, written and oral tradition, symbolism from different perspectives, political, social and ecological for the people of Almedíjar and surrounding territories in the Espadán forest.

The dynamics and creation of the participants were connected through the conductivity of the tree to link it to a sound interpretation as a whole in its territory. The idea was to involve La Castañera as another interpreter of the sound, with the aim of making a small jam or sound improvisation.

NUMBER OF PARTICIPANTS: 02.

20

DURATION 03.

6 hours divide in 2 days

LEARNING OBJECTIVES: 04.

To rethink our links with nature from an eco-centric perspective to overcome anthropocentric concepts, to guide new educational dynamics using new media.

Co-construction of new narratives from sound exploration and nature as a medium.

Through the exploration of new devices interact collectively for the creation of a creative sound piece.

MATERIALS AND RESOURCES NEEDED: 05.

Sound software.
Programming software.
Electronic devices and tools for power and sound transmission (Arduino, connector cables),
Conductive elements found in La Surera (fruits, vegetables, water etc.)
Paper and pencil to write down ideas.
Musical or sound instruments.
Poems, writings, memories and voices.

ROOM SETUP AND CONFIGURATION: 06.

Space for socialization, design, construction and testing of sound elements in coelctivity. For this we use a large room, work tables and adequate lighting for listening.

A natural territory, with access for any person and with a specific characteristic that is recognizable in the rural context.

DETAILED INSTRUCTIONS:

I1. Preparation of the Space: Choose a quiet place with good acoustics.
- Choose a quiet place with good acoustics.
- Arrange cushions/ blankets in a circle for group 2.
- Arrange instruments for group 1.

2. Sound Journey Creation Phase (Group 1): 5-15 minAssign instruments and explore their sounds.
- Assign the instruments and explore their sounds explain the rule for the group 1.
- Establish a dynamic of active listening among the members.
- Create a layered composition, respecting the moments of silence and the nuances of sound.

3. Attentive Listening Phase (Group 2): 5-15 min
- Sit in a circle with eyes closed.
- Concentrate on the sound experience without interrupting or speaking.
- Allow the sounds to generate a sensory and emotional immersion.

4. The roles invert.

5. Closing and Reflection: 5-20min
- Both groups share their sensations and learning.
- Discuss how they felt during the activity.
- Identify which aspects were most challenging and enriching.

This methodology can be adapted to different educational, artistic and therapeutic contexts, promoting a transformative experience based on listening and group connection.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

The challenge is to use new media as a tool for communication and collective memory, ensuring accessibility, recognition, and sustainability.
Keeping a group engaged requires considering individual and collective interests and abilities, allowing each participant to contribute from where they feel most comfortable. This builds confidence, fosters assertive communication, and maintains continuous interest in a shared dynamic.
When conducting an activity in an unfamiliar place, prior preparation is essential. Participants should research and analyze the location beforehand to better anticipate challenges and make informed suggestions.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

PARTICIPANT FEEDBACK:

ABOUT TARGET

Adaptable to different ages, If the participants are younger:

- take as much time as possible to let the participants explore this beautiful feeling and way of making music

GENERAL FEEDBACK

- connections on different planes, cohesion, energy, listening, balance, multi-sensoriality
- while playing together, the roles gradually become distinct and everyone learns how much and how to play and when it is time to listen
- it is possible to include reading, singing, playing instruments, dancing, acting...

RECORDAR (JUNTAS) ERA MIRAR HACIA EL FUTURO

ACTIVITY DESCRIPTION: 01.

The activity was structured in two blocks:
1. Presentation of projects on archives, counter-memories and collective artistic practices.
2. Work in groups of 4 people on a free theme. Each group had to collectively create a poster using the collage technique. This was followed by a group discussion.

NUMBER OF PARTICIPANTS: 02.

12

DURATION 03.

4h30min

LEARNING OBJECTIVES: 04.

Understanding the importance of genealogies
To discover the potentiality of archival practice and counter-memorials
To explore the possibilities of collective artistic practices to address the field of social justice.
Discovering a technique such as collage

MATERIALS AND RESOURCES NEEDED: 05.

A3 paper
Glues
Scissors
Markers, pencils, erasers
Graphic material for cutting out, books.

ROOM SETUP AND CONFIGURATION: 06.

A room where there could be a working table for each group. In this case there were two very large tables for the four groups.

DETAILED INSTRUCTIONS:

1. Theoretical introduction
2. Presentation of the material to be used
3. Distribution of working material
4. Making the collages

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

El reto mayor es la inseguridad que puedan sentir algunas personas a la hora de práctica una actividad creativa como es el componer un cartel o a la hora de presentarlo. Es importante estar atenta durante la sesión de forma a poder ayudar con dudas e inseguridades, dar pistas, sugerencias o trucos gráficos. En general la técnica del collage es muy agradecida porque no requiere de mucho conocimientos y práctica para poder llegar a hacer cosas que sean visualmente atractivas.

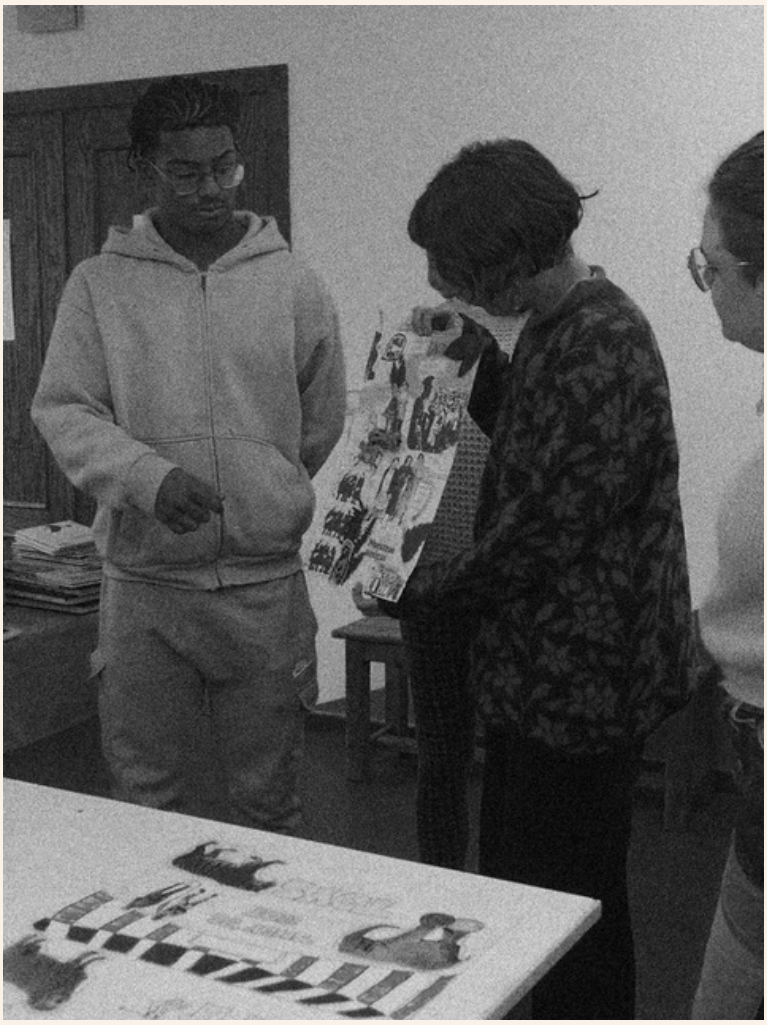
RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

PARTICIPANT FEEDBACK:

ABOUT TARGET

Adaptable to different ages, If the participants are younger:

- give more context about how much posters are usefull way to communicate with as much people as possible
- divide more the time and the task, first time for debate and second time for actually making the posters
- if the participants are really young you can choose the topic for them and each group will develope it in different ways



GENERAL FEEDBACK

- working with historical material on current topics allows for very interesting reflections
- an interesting way for meeting this type of very unknown realities
- collage is always catchy and fun to make

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04

Ligonchio residence - ITALY

EXQUISITE CORPSE

ACTIVITY DESCRIPTION: 01.

This activity revisits the famous game "Exquisite Corpse," originally conceived as a collective exercise in drawing and imagination. Traditionally, participants, organized in small groups, create a fantastic creature together without knowing each other's contributions: each person draws one body part on a folded sheet of paper, leaving only small connecting lines to guide the next. At the end, the paper is unfolded and the complete creature is revealed, often surprising and surreal.

In the adapted version for larger groups, the dynamic is expanded: participants are divided into teams that work in an "open cards" collaborative mode. Each person contributes a body part using drawings, collages, or other materials, with playful variations such as drawing lots for animal body parts to inspire their creation. The final reveal thus becomes a collective moment of surprise, laughter, and celebration of the group's creativity.

NUMBER OF PARTICIPANTS: 02.

Min 4 – Max 30

DURATION 03.

30–45 minutes

LEARNING OBJECTIVES: 04.

- Stimulate creativity and divergent thinking through a playful and collaborative activity.
- Break the ice and build relationships among participants.
- Promote teamwork by respecting and integrating each other's contributions in the creative process.
- Value imagination as a tool to deal with the unexpected and embrace surprise.

MATERIALS AND RESOURCES NEEDED: 05.

- Paper: A4 sheets, foldable into 3–4 sections.
- Drawing tools: pencils, markers, crayons, or colored pencils.
- Collage materials: magazines, newspapers, or printed images to cut out.
- Adhesives & scissors: glue sticks/liquid glue, tape, and scissors.
- Prompt slips: small papers with animal body parts or creative prompts, stored in bags or envelopes.
- Optional: rulers for accurate folds, labels for sections, string and clips for displaying the artworks.

ROOM SETUP AND CONFIGURATION: 06.

Indoor or outdoor space with tables or flat surfaces for each group. Good lighting is recommended. For small groups, arrange 3–4 participants around a shared table with folded sheets, keeping drawings hidden between turns. For large groups, set up visible workstations for open collaboration and provide a wall or board for displaying the final creatures.

DETAILED INSTRUCTIONS:

Phase 1 – Preparation: Fold the sheet of paper into 3 or 4 horizontal sections (e.g., head, torso, legs, feet). / Divide participants into teams of 4–6 people; provide a large sheet visible to everyone.

Phase 2 – Task assignment: Each person draws one body section without seeing the others' work. Leave only small guide lines at the edges. / Each participant contributes one body part. Variation: randomly draw a slip with an animal body part (e.g., 'elephant trunk,' 'fish tail').

Phase 3 – Development: Once a section is complete, fold the sheet to hide it and pass it to the next person. Continue until all parts are done. / Draw or create with collage, discussing and planning openly. Background elements and textures may also be added.

Phase 4 – Final reveal: Unfold the sheet to discover the completed creature. Celebrate the absurd and surprising result. / Each team reveals and presents its creature to the whole group. A collective moment of surprise and sharing.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

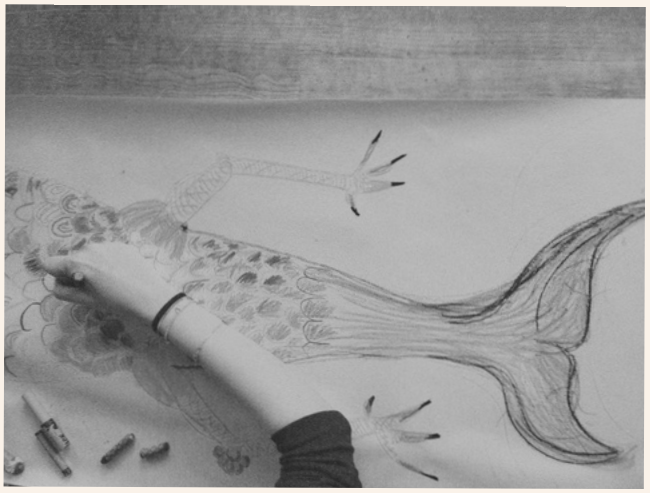
- Time management: set clear limits for each drawing turn (2–3 minutes) to keep rhythm.
- Large groups: in open mode, guide collaboration to avoid confusion, ensuring equal participation.
- Inclusivity: remind participants that drawing skills are not important—the value lies in imagination and cooperation.
- Evaluation integrated: ask participants short reflections at the end (e.g., What surprised you? How did you feel working on others' ideas?).

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

PARTICIPANT FEEDBACK:

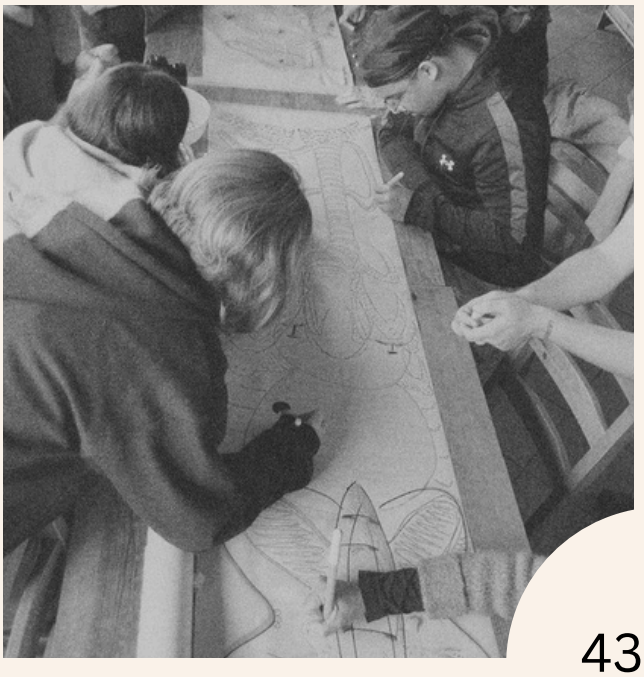
ABOUT TARGET

This activity is already suitable for the 14–17 age group. Its playful and collaborative nature fits well with teenagers, who enjoy both the surprise effect and the imaginative challenge.



GENERAL FEEDBACK

- funny and weird



3.HiMerA
RAW'art
aaaaa??

NATURAL ALPHABET

ACTIVITY DESCRIPTION: 01.

This activity proposes a creative and sensory approach to language, inviting participants to observe the surrounding nature and transform its elements into graphic signs. Starting from leaves, branches, stones, and other natural materials, each participant reinterprets them as letters, symbols, or imaginary alphabets. The experience combines free exploration, play, and reflection, stimulating a new relationship between body, environment, and visual language.

NUMBER OF PARTICIPANTS: 02.

Min 5 – Max 25

DURATION 03.

1h 30min

LEARNING OBJECTIVES: 04.

- Stimulate sensory observation and connection with nature.
- Develop creativity and symbolic thinking by transforming natural elements into graphic signs.
- Encourage collaboration through the construction of collective alphabets.
- Value the relationship between language, environment, and imagination.

MATERIALS AND RESOURCES NEEDED: 05.

- A4 sheets and cardboard.
- Pencils, markers, crayons.
- Natural elements collected on site (leaves, branches, stones, seeds).
- Glue and scissors.
- Optional: camera or smartphone to document the process.

ROOM SETUP AND CONFIGURATION: 06.

Preferably conducted outdoors, in a natural space that stimulates observation. Each participant should have space to collect materials and draw. Alternatively, the activity can be carried out indoors at tables, using previously collected natural materials.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present the activity and invite participants to carefully observe the surrounding environment.

Phase 2 – Collect materials: Each participant gathers natural elements that attract their attention (leaves, branches, stones, seeds).

Phase 3 – Create symbols: Using the collected materials as inspiration, transform them into letters or symbols drawn on paper or cardboard.

Phase 4 – Build alphabets: Share symbols and combine them into a collective alphabet or imaginary words.

Phase 5 – Final sharing: Display the created alphabets and discuss their symbolic and creative meanings.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

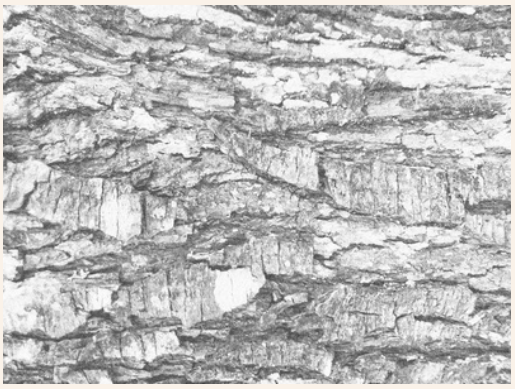
- Time management: set a clear limit for collection and creation (15–20 minutes each).
- Inclusivity: emphasize creativity regardless of graphic skills.
- Evaluation integrated: ask participants to reflect on how nature inspired their imagination and on the value of collective work.

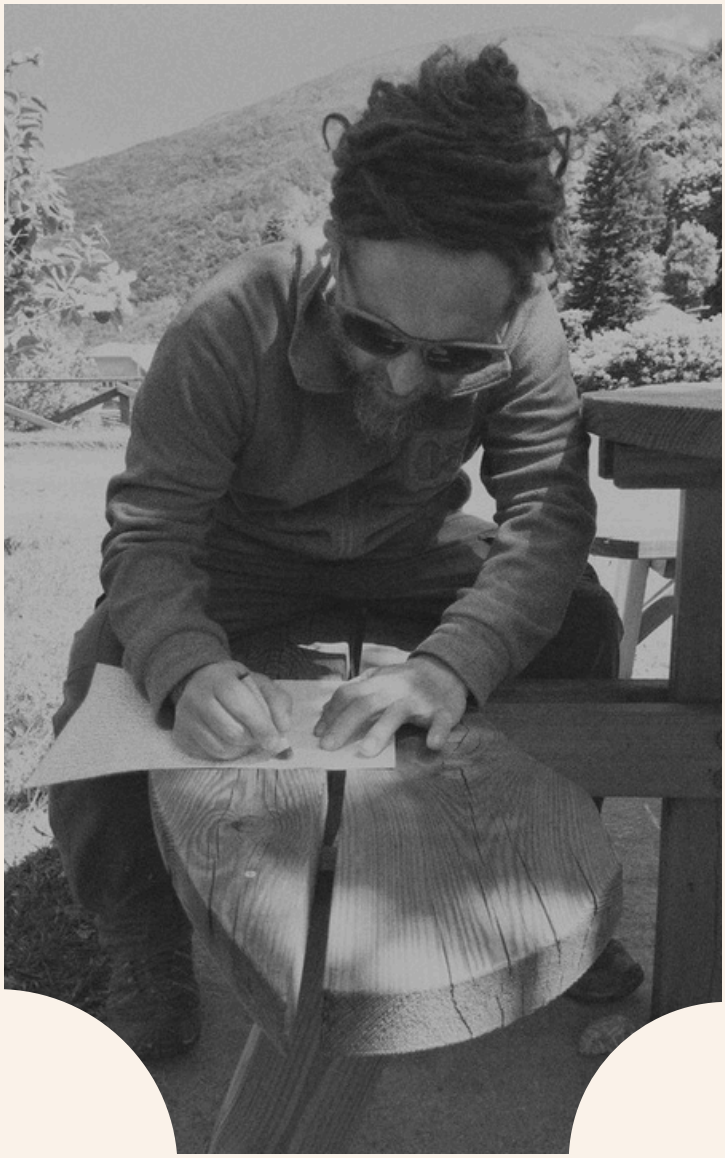
RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

PARTICIPANT FEEDBACK:

ABOUT TARGET

This activity is suitable for the 14–17 age group. Its playful and creative nature encourages involvement, exploration, and collaboration.





GENERAL FEEDBACK

- Participants found the activity stimulating and original, appreciating the opportunity to play freely with nature and translate it into a personal and collective symbolic language.

RAViN' art
art
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RAVINELLA COLOR PALETTE

ACTIVITY DESCRIPTION: 01.

This activity invites participants to explore the colors present in the natural environment of Ravinella, observing shades and contrasts. Through visual collection and chromatic reproduction, they build a palette that reflects the uniqueness of the landscape and stimulates aesthetic and environmental awareness. The experience combines observation, artistic sensitivity, and connection with nature.

NUMBER OF PARTICIPANTS: 02.

Min 5 – Max 20

DURATION 03.

1h – 1h 30min

LEARNING OBJECTIVES: 04.

- Train chromatic observation and develop visual sensitivity.
- Recognize variations of color in nature and translate them into a personal palette.
- Stimulate creativity and attention to detail.
- Promote sharing and collaboration in building a collective palette.

MATERIALS AND RESOURCES NEEDED: 05.

- Paper sheets or cards for color sampling.
- Colored pencils, crayons, watercolors or tempera.
- Brushes and water containers (if water-based paints are used).
- Boards or supports for outdoor work.
- Optional: cameras or smartphones to document colors.

ROOM SETUP AND CONFIGURATION: 06.

Preferably outdoors, in a natural area offering color variety (plants, flowers, rocks). Each participant works with a basic kit and a surface to lean on. Alternatively, observation can be done outdoors and chromatic reproduction indoors.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present the activity and explain the goal: building a palette of colors inspired by the surrounding nature.

Phase 2 – Observation: Invite participants to explore the environment and identify different tones and shades.

Phase 3 – Chromatic reproduction: Each participant recreates the colors using pencils, crayons, or paints on sampling sheets.

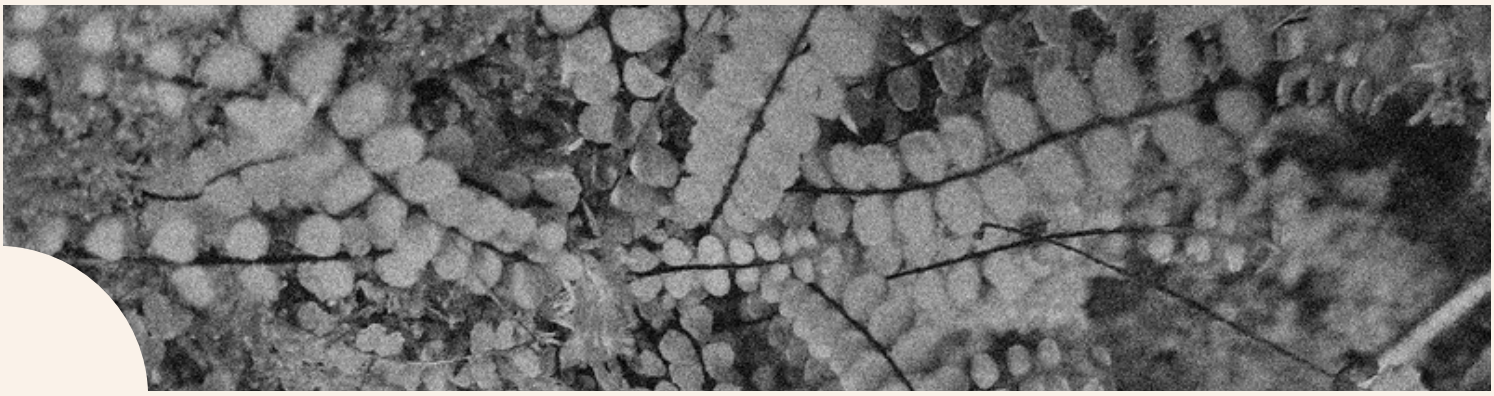
Phase 4 – Sharing: Collect samples into a collective palette representing the color diversity of Ravinella.

Phase 5 – Final discussion: Reflect together on what the colors reveal about the environment and how they influence perception of the landscape.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

- Time management: balance observation and chromatic reproduction phases.
- Inclusivity: stress that technical precision is not important, but sensitivity to perceiving color.
- Evaluation integrated: ask participants to compare their palette with the collective one, reflecting on differences and common points.

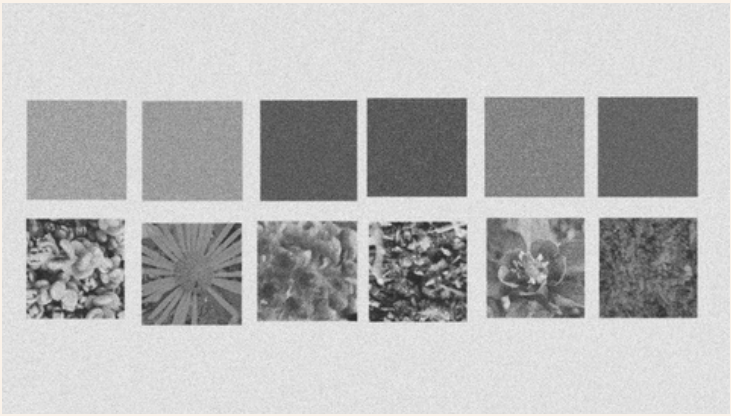
08. RELATED SUSTAINABLE DEVELOPMENT GOALS



PARTICIPANT FEEDBACK:

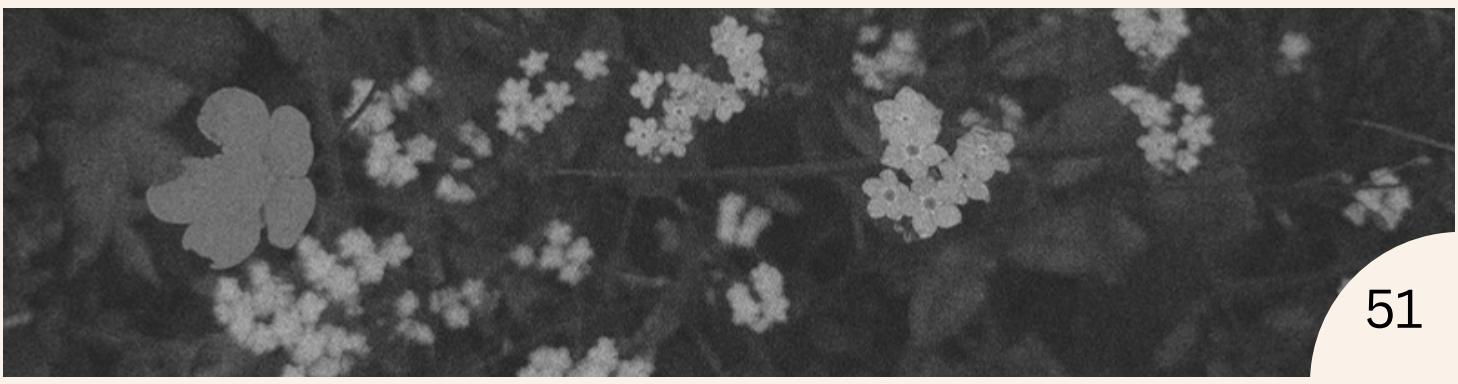
ABOUT TARGET

The activity can be proposed to the 14–17 age group, but it works better with added structure. A useful approach is to frame it like a treasure hunt: asking them to identify specific objectives such as five different greens, three distinct browns, or elements with unusual shades, to make the exploration more guided and challenging.



GENERAL FEEDBACK

- Participants found the activity engaging and stimulating, appreciating the chance to observe nature differently and translate it into a shared artistic representation.



ChiMeRa
RAVIN ART

RAVINELLA SOUND

ACTIVITY DESCRIPTION: 01.

This activity invites participants to explore the soundscape of Ravinella, paying attention to both natural and human-made sounds in the surrounding environment. Through active listening and the recording or imitation of sounds, participants build a "sound map" that portrays the place in a unique way. The experience fosters sensory awareness, creativity, and reflection on the relationship between sound, environment, and community.

NUMBER OF PARTICIPANTS: 02.

Min 5 – Max 25

DURATION 03.

1h – 1h 30min

LEARNING OBJECTIVES: 04.

- Develop attentive and mindful listening skills.
- Recognize and distinguish between natural and artificial sounds.
- Stimulate creativity by transforming collected sounds into graphic or performative representations.
- Promote collaboration through the creation of a collective sound map.

MATERIALS AND RESOURCES NEEDED: 05.

- Sheets and cardboard for graphic transcription of sounds.
- Pencils, markers, colors.
- Portable recorders or smartphones with audio function (optional).
- Optional: simple musical instruments to rework collected sounds.

ROOM SETUP AND CONFIGURATION: 06.

Preferably conducted outdoors, in natural or semi-natural spaces rich in sound stimuli. It is important that participants have freedom of movement to explore different listening areas. The re-elaboration phase can take place indoors, arranged in a circle to encourage sharing and discussion.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present the activity and raise awareness about active listening.

Phase 2 – Sound exploration: Invite participants to move around the space, listening carefully and taking notes or recording the sounds they perceive.

Phase 3 – Transcription/imitation: Translate sounds into graphic signs, onomatopoeic words, or vocal/instrumental imitations.

Phase 4 – Collective sound map: Gather the transcriptions and build a shared representation of Ravinella's soundscape.

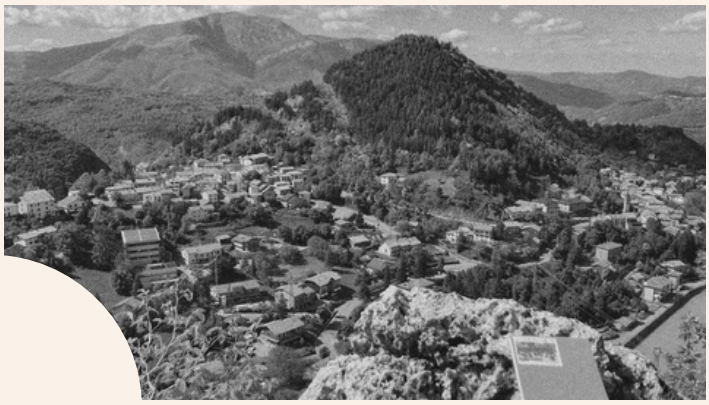
Phase 5 – Final sharing: Reflect together on the soundscape explored and the emotions it evoked.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

- Context: choose a place with sound variety but without excessive background noise.
- Time management: balance exploration and re-elaboration phases.
- Evaluation: ask participants to share which sounds impressed them most and how they reinterpreted them, discussing the meaning of the collective sound map.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

PARTICIPANT FEEDBACK:



GENERAL FEEDBACK

- Participants found the activity immersive and stimulating, appreciating the opportunity to “really listen” to the environment and transform the sound experience into a shared creative language.

ABOUT TARGET

The activity is suitable for the 14–17 age group. To make it more challenging, participants can be asked to identify specific categories of sounds (e.g., 3 natural, 3 human-made, 2 movement-related), thus guiding observation in a more structured way.

chain'art

SMELL LIKE RAVINELLA SPIRIT

ACTIVITY DESCRIPTION: 01.

This activity focuses on the olfactory dimension of experiencing nature, inviting participants to explore the environment of Ravinella through its scents and smells. Through guided exploration and sensory collection, participants learn to recognize and distinguish different olfactory stimuli, connecting them to memories, emotions, and creative interpretations. The experience enhances body awareness and strengthens the connection with the landscape.

NUMBER OF PARTICIPANTS: 02.

Min 5 – Max 20

DURATION 03.

1h – 1h 30min

LEARNING OBJECTIVES: 04.

- Develop olfactory sensitivity and the ability to recognize subtle sensory stimuli.
- Connect olfactory perceptions with emotions, memories, and personal narratives.
- Promote creativity by translating smells into expressive forms (graphic, verbal, symbolic).
- Encourage collaboration and sharing through the collective interpretation of collected stimuli.

MATERIALS AND RESOURCES NEEDED: 05.

- Small bags or containers for collecting fragrant natural materials (leaves, flowers, herbs).
- Notebooks or sheets for notes.
- Pencils, pens, and colors to translate olfactory experience into signs or words.
- Optional: fabrics or blindfolds for closed-eyes perception exercises.

ROOM SETUP AND CONFIGURATION: 06.

Preferably conducted outdoors, in a natural environment with a variety of olfactory stimuli (aromatic herbs, flowers, trees, soil). A central space for final sharing is useful, with participants seated in a circle.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present the activity and draw participants' attention to the sense of smell.

Phase 2 – Exploration: Invite participants to move around the environment, collecting materials with distinctive odors.

Phase 3 – Sharing stimuli: Each participant presents the collected material, describing the smell and the sensations it evoked.

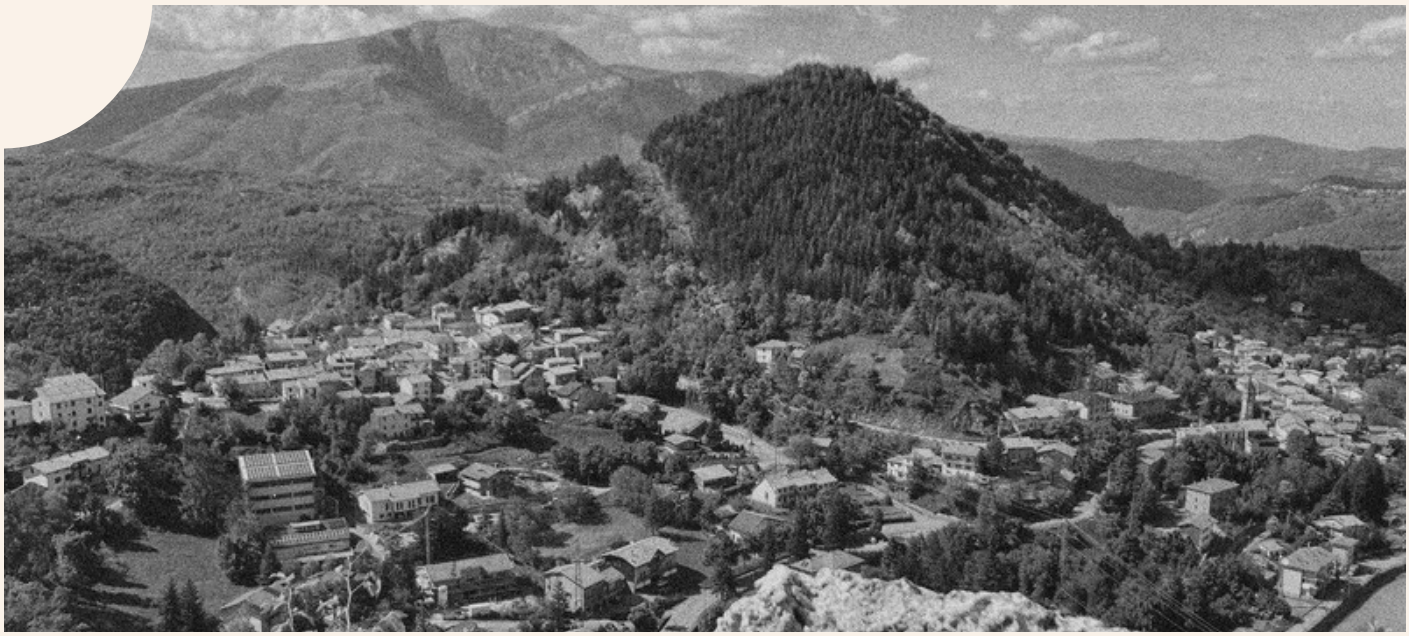
Phase 4 – Creative translation: Transform the olfactory stimuli into graphic signs, words, or small artistic compositions.

Phase 5 – Final reflection: Discuss together the role of smell in the relationship with nature and personal memories.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

- Context: choose an environment with diverse olfactory stimuli.
- Inclusivity: consider that some participants may have sensitivities or allergies → provide alternatives.
- Evaluation: invite participants to reflect on which smells evoked stronger emotions and how they managed to translate them creatively.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS



PARTICIPANT FEEDBACK:

ABOUT TARGET

The activity is suitable for the 14–17 age group. To make it more challenging, a “smell hunt” can be structured with specific objectives (e.g., identify 3 strong odors, 2 delicate ones, and 1 that recalls a personal memory).

GENERAL FEEDBACK

- Participants appreciated the activity as unusual and engaging, discovering how smell can trigger memories and imagination.

EPHEMERAL LAND ART

ACTIVITY DESCRIPTION: 01.

This activity introduces participants to the language of Land Art, inviting them to create ephemeral installations using only natural materials found on site (leaves, branches, stones, soil, water). Through the creation of temporary artworks, participants reflect on the relationship between art and nature, impermanence, and transformation. The experience promotes creativity, environmental awareness, and collaboration on a sharedns).

project, encouraging groups to organize tasks and roles autonomously (e.g., material collectors, builders, documenters, spokespersons).

NUMBER OF PARTICIPANTS: 02.

Min 5 – Max 25

DURATION 03.

2h – 3h

LEARNING OBJECTIVES: 04.

- Develop creativity by transforming natural materials into artistic works.
- Foster environmental awareness and respect for nature.
- Stimulate teamwork and the ability to negotiate collective decisions.
- Reflect on impermanence and on the aesthetic value of the creative process.

MATERIALS AND RESOURCES NEEDED: 05.

- Natural materials collected on site (leaves, branches, stones, flowers, water, soil).
- Work gloves (optional, for safety).
- Cameras or smartphones to document the artworks.
- Optional: natural biodegradable ropes or strings.

ROOM SETUP AND CONFIGURATION: 06.

Conducted outdoors in natural spaces (forests, meadows, riverbanks). It is important to ensure freedom of movement and the availability of diverse materials. The space should allow both individual and small group work, with a final area for sharing the artworks.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present Land Art and the concept of ephemerality, showing examples of artists and works.

Phase 2 – Exploration: Invite participants to observe the environment and collect available natural materials.

Phase 3 – Project ideation: Each group discusses and plans the artwork to be created, sharing ideas and roles (e.g., collectors, builders, documenters, spokespersons), ensuring everyone contributes actively.

Phase 4 – Realization: Create the collective artwork using the chosen natural materials, respecting the environment.

Phase 5 – Final sharing: Present the artworks, photograph them, and reflect on the experience, the aesthetic value, and the temporary nature of the creations.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

- Environmental care: ensure that collected materials can be gathered without damaging the ecosystem.
- Group management: encourage cooperation and role distribution.
- Evaluation: ask participants to reflect on how they collaborated, what they learned about impermanence, and which emotions the creation evoked.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

GENERAL FEEDBACK

- Participants experienced the activity as creative and liberating, appreciating the opportunity to work directly with nature and transform the environment into a collective artistic space.

PARTICIPANT FEEDBACK:

ABOUT TARGET

The activity is suitable for the 14–17 age group. To make it more challenging, a creative constraint can be introduced (e.g., using a limited number of materials, being inspired by a common theme, or working with guiding keywords), thus increasing the level of challenge and reflection.

Chimera

THE SEARCH FOR THE SIGNIFIER

ACTIVITY DESCRIPTION: 01.

This activity proposes a creative exploration of the relationship between sign and meaning: starting from keywords that emerge from the group (personal themes, memories of the place, emotions), participants build a "visual vocabulary" made of symbols, shapes, and compositions. Through guided exercises (associations, variations, combinations), the group experiments with how a sign can transform, generate meaning, and tell a shared story. The experience combines reflection, play, and graphic design.

NUMBER OF PARTICIPANTS: 02.

Min 6 – Max 24

DURATION 03.

1h 30min – 2h

LEARNING OBJECTIVES: 04.

- Develop awareness of the relationship between word, image, and meaning.
- Train symbolic thinking, abstraction, and variation of the sign.
- Foster collaboration and negotiation of meaning in building a shared visual lexicon.
- Strengthen the ability to present and argue one's creative process.

MATERIALS AND RESOURCES NEEDED: 05.

- A4/A3 sheets and cardboards; pencils, markers, ink/brushes.
- Post-its or cards for keywords; masking tape for wall compositions.
- Optional: printer/photocopies for variations, smartphones for documentation.

ROOM SETUP AND CONFIGURATION: 06.

Indoor space with tables for individual or small-group work and a free wall or panels to compose the collective "visual vocabulary." A central area is useful for presentations and group discussion.

DETAILED INSTRUCTIONS:

Phase 1 – Semantic warm-up: Brainstorm keywords (themes/memories/emotions). Shared selection of 5–7 words.

Phase 2 – Translation into signs: Each participant creates 3–5 signs for one word (variations of shape, thickness, rhythm).

Phase 3 – Variations and combinations: Exchange signs among participants; create combinations and families of signs for the same word.

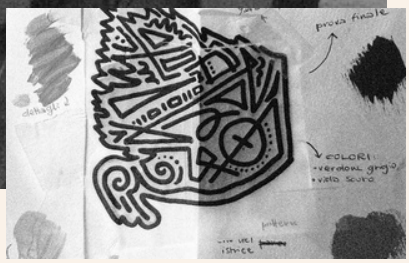
Phase 4 – Collective visual vocabulary: Place the signs on wall/panels for each word; discuss criteria (legibility, coherence, expressiveness).

Phase 5 – Narration: In small groups, compose a micro-narrative using only the visual lexicon created. Presentation to the group.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

- Productive ambiguity: encourage the use of signs that are not illustrative but evocative.
- Time management: keep short phases (10–15 minutes each) to maintain rhythm.
- Evaluation: ask participants to explain formal choices ('why this sign?') and reflect on how meaning changes when the form/context changes.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.



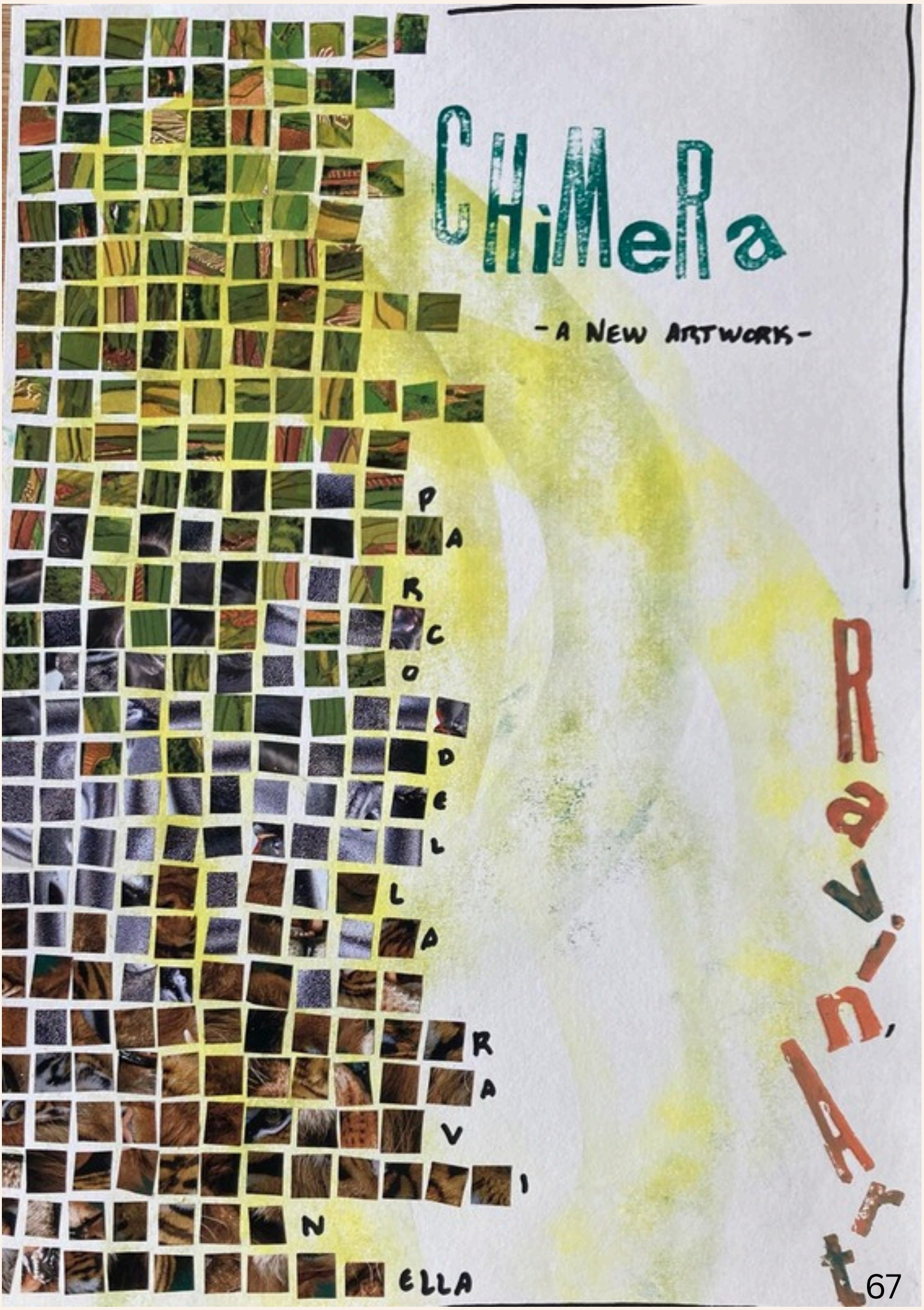
PARTICIPANT FEEDBACK:

ABOUT TARGET

The activity is suitable for the 14–17 age group, who benefit from building a shared symbolic language. To make it more challenging, facilitators can introduce creative constraints: for example, setting a maximum number of strokes per sign (max 5 lines), limiting the palette to 2–3 colors, or working in a fixed format (e.g., 5x5 cm square). Another option is to propose a semantic grid (e.g., combine emotion + place + action, or represent the same concept in past/present/future). These elements give the task greater structure, encourage reflection, and maintain a high level of cognitive challenge.

GENERAL FEEDBACK

- Participants found the activity stimulating and unusual: they realized how a sign “speaks” beyond words and appreciated the construction of a shared language.


CHiMeRa
-A NEW ARTWORK-
PARCODELLA
RAVINI
ELLA

COMMUNITY POSTER

ACTIVITY DESCRIPTION: 01.

This activity invites participants to reflect on community issues and transform them into visual messages through the creation of collective posters. Starting from a discussion on needs, desires, or challenges of the local context, participants develop slogans and images capable of communicating ideas in a direct and effective way. The experience combines critical thinking, graphic creativity, and social action, bringing young people closer to art practices as a tool for participation and change.

NUMBER OF PARTICIPANTS: 02.

Min 6 – Max 25

DURATION 03.

2h – 3h

LEARNING OBJECTIVES: 04.

- Stimulate critical thinking and social awareness through the analysis of community themes.
- Translate ideas and values into clear and communicative visual messages.
- Foster collaboration and negotiation of graphic and textual choices in group work.
- Experience the poster as a tool of action and collective communication.

MATERIALS AND RESOURCES NEEDED: 05.

- Large sheets or cardboard (A2, A1).
- Markers, tempera, acrylics, colored pencils.
- Collage: magazines, newspapers, scissors, glue.
- Optional: projector or printer to reproduce texts/images.
- Adhesive tape or pins for displaying posters.

ROOM SETUP AND CONFIGURATION: 06.

Indoor space with large tables for small-group work and a free wall for the final exhibition of posters. It is useful to prepare an initial area for group discussion and a concluding one for public presentation.

DETAILED INSTRUCTIONS:

Phase 1 – Initial discussion: Stimulate dialogue on the needs, desires, or challenges of the community. Write down ideas and keywords.

Phase 2 – Message development: Groups select themes and translate them into simple and effective slogans and images.

Phase 3 – Poster creation: Produce collective posters using mixed techniques (drawing, painting, collage).

Phase 4 – Exhibition: Display the posters in the space, creating a community gallery.

Phase 5 – Sharing and reflection: Each group presents their work and discusses the impact of the created messages.

07. CHALLENGES AND TIPS FOR THE FACILITATOR:

- Managing discussion: ensure that all participants contribute and that multiple voices are heard.
- Communication clarity: remind participants that a poster must be readable and effective → encourage synthesis and immediacy.
- Evaluation: ask participants whether the messages are clear, what they communicate, and how they could work in public space.

08. RELATED SUSTAINABLE DEVELOPMENT GOALS

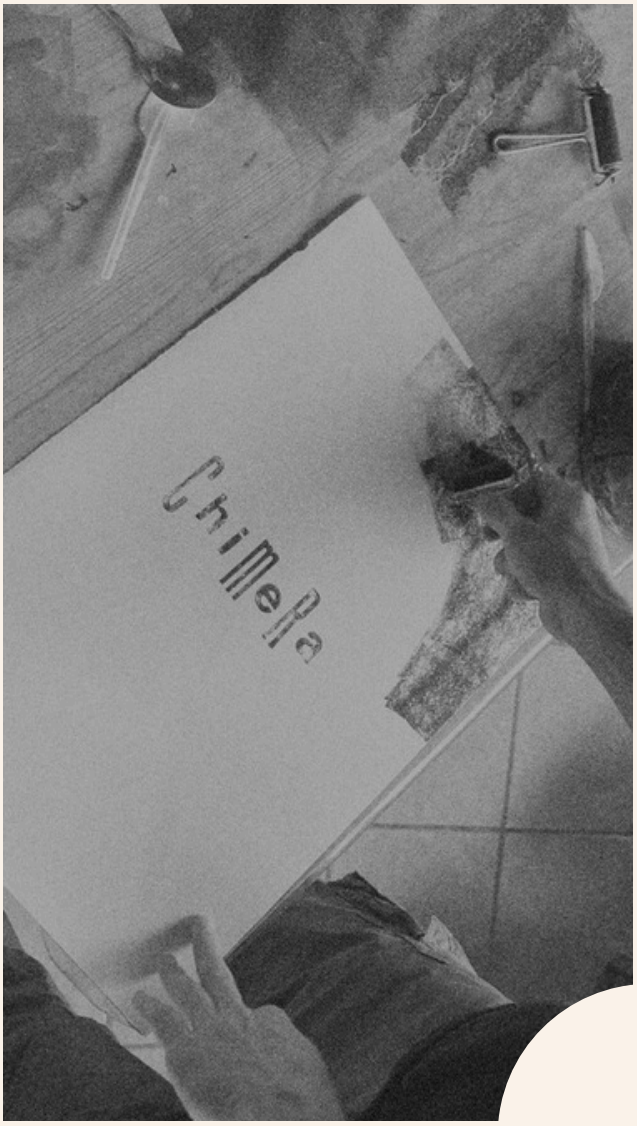
PARTICIPANT FEEDBACK:

GENERAL FEEDBACK

- Participants found the activity meaningful and motivating, appreciating the chance to express personal and collective ideas in a direct and impactful artistic form.

ABOUT TARGET

The activity is suitable for the 14–17 age group. To increase engagement, facilitators may introduce constraints or challenges, such as creating posters designed for a specific context (school, square, social media) or requiring the use of certain keywords that emerged from the discussion.



CHIMERA

CHIMERA

ACTIVITY DESCRIPTION: 01.

This activity is inspired by the participatory sculpture "Chimera" created in Ravinella. Participants are invited to imagine and build, individually or in groups, hybrid creatures that combine parts of animals, humans, natural elements, or fantastical features. Through drawing, modeling, or collage, the experience stimulates reflection on identity, diversity, and creative invention, transforming the collective imagination into a shared visual narrative.

NUMBER OF PARTICIPANTS: 02.

Min 6 – Max 25

DURATION 03.

1h 30min – 2h

LEARNING OBJECTIVES: 04.

- Stimulate imagination and creativity in the construction of hybrid forms.
- Reflect on the concepts of identity and diversity through the metaphor of the chimera.
- Encourage collaboration by combining different ideas and imaginations.
- Develop expressive skills through various artistic techniques (drawing, collage, modeling).

MATERIALS AND RESOURCES NEEDED: 05.

- A3/A4 sheets, cardboard, pencils, markers, tempera, or pastels.
- Magazines, printed images, scissors, glue for collage.
- Clay or modeling materials (optional).
-Smartphones/cameras for documentation.

ROOM SETUP AND CONFIGURATION: 06.

Indoor space with tables for both individual and group work. A wall or panels are useful to display the final works. Alternatively, the creative phase can also take place outdoors, provided that stable surfaces are available.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present the concept of the “chimera” and show examples (mythological, artistic, fantastical).

Phase 2 – Brainstorming: Each participant imagines combinations of animal, human, or natural elements. Write down ideas and sketches.

Phase 3 – Creation: Produce the chimera through drawing, collage, or modeling.

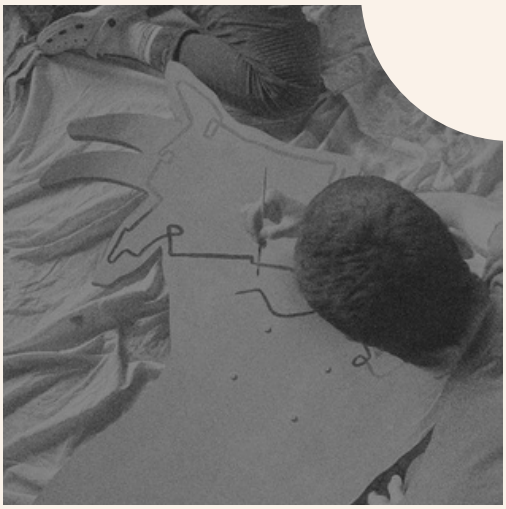
Phase 4 – Collective sharing: Gather all the works in a “chimera gallery” and discuss the meanings of the created combinations.

Phase 5 – Final reflection: Connect the activity to themes of identity, diversity, and creative collaboration.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

- Inclusivity: emphasize that technical skills are not important, but personal and symbolic expression is.
- Time management: balance brainstorming and production while leaving space for final sharing.
- Evaluation: ask participants how their chimeras reflect aspects of their identity and how combining differences enriched the collective work.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.



PARTICIPANT FEEDBACK:

ABOUT TARGET

The activity is suitable for the 14–17 age group. To make it more challenging, facilitators can introduce creative constraints, such as requiring each chimera to include at least three elements (animal, natural, fantastical) or to be accompanied by a short story. Another approach is to identify keywords (linked to the context or chosen theme) to inspire the creation of hybrid figures, thus guiding both conceptual and creative exploration.

GENERAL FEEDBACK

- Participants appreciated the activity as a playful and engaging experience that stimulated creativity and discussion on belonging and diversity.

05

Acros Tc - PORTUGAL

THE VILLAGE I WOULD LIKE

ACTIVITY DESCRIPTION: 01.

This activity was designed and first implemented in Arcos de Valdevez (Portugal), but it can be adapted to any other village or community. Participants are invited to imagine and represent "the village I would like," reflecting on urban and community spaces in their context. They work with drawings, collages, or models that always start from a map of the place: they can use a large poster or panel as a symbolic map of the village, or work with individual sheets/"windows" to be placed on a smaller printed map.

In this way, the experience strengthens the connection with the territory, stimulates creativity and design skills, and encourages collective reflection on desires and possible transformations.

NUMBER OF PARTICIPANTS: 02.

Min 6 – Max 20

DURATION 03.

1h 30min – 2h

LEARNING OBJECTIVES: 04.

- Promote reflection on the relationship with urban and community space.
- Stimulate creativity and design thinking through drawings, collages, and models.
- Encourage the expression of desires and personal/collective visions for the future of the territory.
- Strengthen sense of belonging and active citizenship.

MATERIALS AND RESOURCES NEEDED: 05.

- Large map of the village (poster or panel) or small printed copies of the map as a base.
-
- A3/A4 sheets or cardboards for windows/interventions to be applied on the map.
- Pencils, markers, tempera, pastels.
- Magazines and newspapers for collage; scissors, glue.
- Optional: recycled materials for small three-dimensional models.
- Smartphones/cameras to document the works.

ROOM SETUP AND CONFIGURATION: 06.

Indoor space with tables for small groups and a wall/panel to display the final maps. It is useful to plan an initial walk through the village to observe spaces, collect inspiration, and take photos, which will then be used as a stimulus for modifications on the map.

DETAILED INSTRUCTIONS:

Phase 1 – Introduction: Present the activity and clarify the theme: “How would you like your village to be?”

Phase 2 – Observation of the place: Walk/exploration to observe the spaces of the village and collect ideas, images, and words.

Phase 3 – Creation on the map: Use a large map/panel of the village or small printed maps: draw, paste, or add windows representing transformations, desires, or dreams.

Phase 4 – Collective assembly: Create a “desired map” by displaying all windows on a large poster or combining the group productions.

Phase 5 – Final discussion: Share the maps and reflect on the dreams that emerged and their possible connections with reality.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

- Managing expectations: clarify that this is not an urban planning project, but a creative exploration.
- Inclusivity: encourage every kind of expression, both realistic and fantastical.
- Evaluation: invite participants to compare different visions and reflect on what they reveal about their relationship with the territory.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

PARTICIPANT FEEDBACK:

ABOUT TARGET

The activity is suitable for the 14–17 age group. To make it more challenging, facilitators may propose constraints or prompts: for example, starting from keywords (such as nature, encounter, play, memory) or establishing specific categories (public space, meeting places, urban nature) that guide the design. For a younger target, the activity can be adapted by using large poster-maps which, once completed with creative interventions, are transformed into puzzles to be recomposed, thus introducing a playful dimension.

GENERAL FEEDBACK

- Participants found the activity meaningful and motivating, appreciating the opportunity to imagine freely and to see their dreams valued in a collective context.

CONECTART PART 1

GRAPHIC HUNT IN THE VILLAGE

ACTIVITY DESCRIPTION: 01.

This activity invites participants to explore the village through a graphic hunt. Using paper and thin aluminum or copper plates, they create frottage and embossed impressions of architectural surfaces and significant details (doors, walls, decorations, pavements). Each participant collects a series of personal pages that preserve their imprints of the place, building a unique visual archive.

The process becomes an opportunity to reflect on meaningful places, connecting them to emotions, memories, and perceptions.

NUMBER OF PARTICIPANTS: 02.

Min 6 – Max 20

DURATION 03.

1h – 1h 15min

LEARNING OBJECTIVES: 04.

- Discover the village through active and sensitive observation.
- Experiment with frottage and impressions on metal as tools of memory and storytelling.
- Stimulate tactile and emotional engagement with the environment.
- Create a personal archive of traces linked to memories and emotions.

MATERIALS AND RESOURCES NEEDED: 05.

- White A4/A3 sheets (for direct frottage).
- Thin aluminum or copper plates (used for embossing) to collect relief impressions.
-

Soft pencils, graphite, charcoal, wax pastels (for frottage on paper).
- Rounded pens or styluses for pressing on metal plates.
- Clips or masking tape to fix paper and plates to surfaces.
- Folder or binder to store personal pages and plates.
- For printing the plates: intaglio rollers, oil- or water-based inks, and a spoon for manual pressure (as an alternative to a press).

ROOM SETUP AND CONFIGURATION: 06.

Outdoor: village streets, squares, and architectural details with textures and reliefs. Participants work in pairs or small groups to support each other during the process.

DETAILED INSTRUCTIONS:

Phase 1 – Technical introduction: Explain the two methods: (a) frottage on paper with pencils/pastels; (b) impressions on thin aluminum/copper plates, which can also be printed later. Demonstrate both techniques.

Phase 2 – Exploration: Walk through the village to identify relief surfaces. Each participant chooses personally meaningful elements.

Phase 3 – Collecting imprints: Create frottage on paper and impressions on plates, capturing details of the village.

Phase 4 – Personal archive: Each participant collects at least 4 paper frottages and 1–2 plates, forming their personal pages and matrices.

Phase 5 – Emotional sharing: In a circle, participants show some imprints and explain why they chose that place or surface, sharing emotions and memories connected to the experience.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

- Encourage the search for less obvious places, focusing on personal or emotional meaning.
- Emphasize that the value lies in the significance attributed, not in technical quality.
- Balance exploration and sharing time to allow space for everyone.

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.

PARTICIPANT FEEDBACK:

GENERAL FEEDBACK

- Participants found the graphic hunt engaging and surprising, an unusual and personal way to observe the village.

ABOUT TARGET

The activity is suitable for the 14–17 age group. For younger children, it can become a visual exploration game, with the goal of completing an imprint album to share with the group, emphasizing narrative and emotional dimensions.

CONECTART PART 2

FROM IMPRINTS TO COLLECTIVE MAP

ACTIVITY DESCRIPTION: 01.

Based on the pages and plates collected in the previous phase, participants rework their pieces with colors, collage, and personal marks. The pages are then assembled into a large collective artwork (panel or map) that connects the different imprints, creating a shared visual narrative of the village. This phase highlights both individual creativity and the construction of a common imaginary, emphasizing relationships and the exchange of perspectives.

NUMBER OF PARTICIPANTS: 02.

Min 6 – Max 30

DURATION 03.

1h 15min – 1h 30min

LEARNING OBJECTIVES: 04.

- Rework collected imprints creatively with colors and marks.
- Reflect on the meanings attributed to places and transform them into a shared artwork.
- Stimulate collaboration and emotional exchange among peers.
- Build a collective visual archive of the village.

MATERIALS AND RESOURCES NEEDED: 05.

- Frottage pages and plates from Part 1.
- Colors (markers, tempera, pastels).
- Scissors, glue, masking tape.
- Large poster/panel for assembling the collective work.
- Optional: extra cardboards for expansions and written notes.

ROOM SETUP AND CONFIGURATION: 06.

Indoor space with tables for individual and group work. A wall or large panel for assembling the collective artwork and for final presentation.

DETAILED INSTRUCTIONS:

Phase 1 – Personal revision: Each participant reworks their pages with marks, colors, or collage.

Phase 2 – Group preparation: Small groups (3–5 people) discuss criteria for connecting pages (emotions, places, textures) and prepare a proposal.

Phase 3 – Shared decision: Spokespersons present proposals in plenary. The facilitator gathers 2–3 main criteria to guide the assembly.

Phase 4 – Assembly: Groups manage sections of the panel according to shared criteria, while others handle details and documentation.

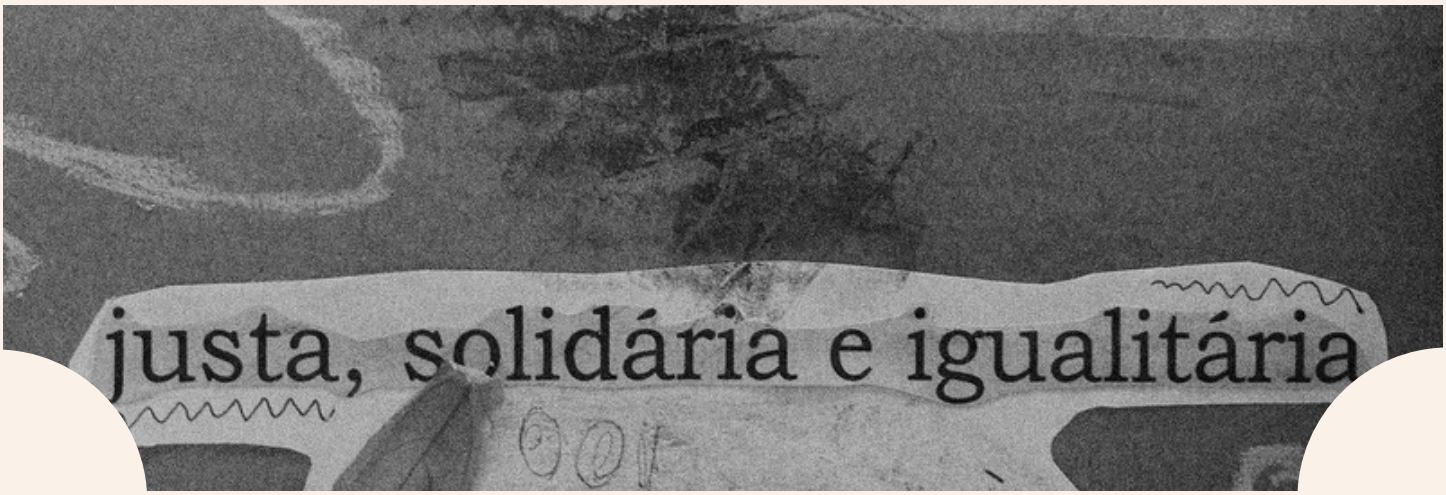
Phase 5 – Presentation: Each participant presents their contribution, explaining emotions and memories linked to the work.

Phase 6 – Final discussion: Reflect on how the collective work represents the village and shared memories, highlighting differences as an enrichment.

CHALLENGES AND TIPS FOR THE FACILITATOR: 07.

- Large groups: use small group work + simplified plenary to avoid confusion with up to 30 participants.
- Inclusivity: ensure everyone has a role (assembling, arranging, documenting, presenting).
- Emotional focus: encourage participants to share feelings, not just aesthetic choices.
- Final reflection: ask “What have we discovered about the village by putting our imprints together?”

RELATED SUSTAINABLE DEVELOPMENT GOALS 08.



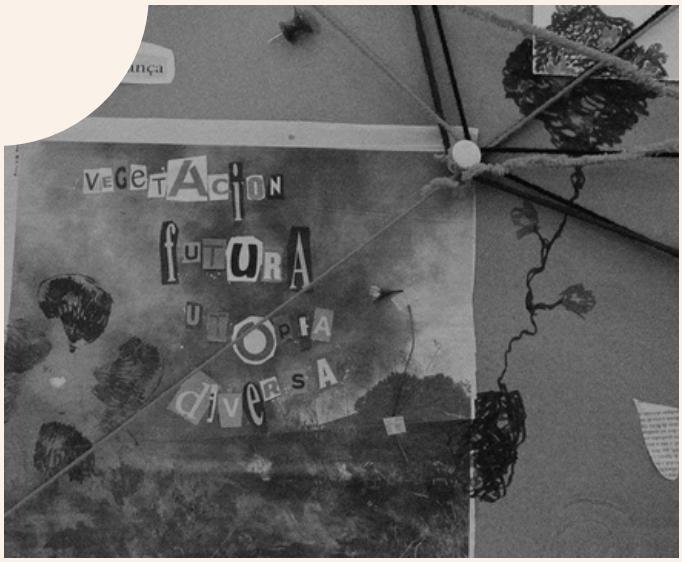
PARTICIPANT FEEDBACK:

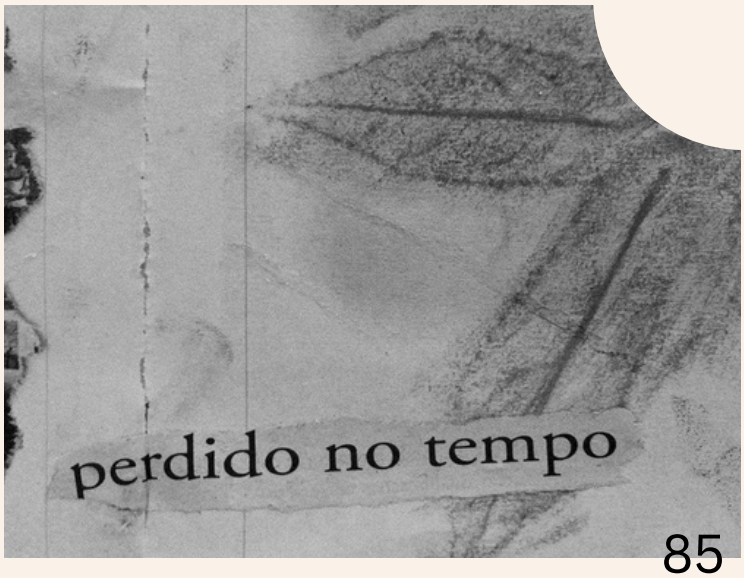
ABOUT TARGET

The activity is suitable for the 14–17 age group. For younger children, the assembly can become a large narrative collage, with the freedom to place imprints and invent collective stories from the emerging shapes and textures.

GENERAL FEEDBACK

- Participants enjoyed seeing their imprints become part of a larger, collective artwork, recognizing unexpected connections and discovering different perspectives.





06
Conclusion

CONCLUSION
ART AS A COMMON GROUND

RuralizArt Education shows how artistic residencies can become meaningful educational spaces when they are rethought as collective, participatory non-formal learning processes rather than closed artistic productions. Throughout the experiences presented in this guide, art is not treated as an object to be consumed, but as a shared language that activates participation, experiential learning, and critical reflection, enabling young people to explore territories, relationships, memories, and possible futures.

By adapting the artistic residency model to a younger audience, the project demonstrates that adolescents are fully capable of engaging in complex non-formal education pathways, in line with the values and practices of the Erasmus+ programme. When provided with time, trust, and a safe space for experimentation, young people develop transversal competences, self-awareness and contextual awareness, as well as cooperation skills, while building collective imaginaries. Art thus becomes an educational tool to listen to territories, inhabit them through the body and the senses, and re-signify them through shared processes.

The activities collected in this guide are not tools to be applied rigidly, but open and transferable educational devices, designed to be adapted, transformed, and reinterpreted in different local contexts. What remains central is the non-formal education approach: valuing process over outcome, active participation over performance, and care for relationships over efficiency.

In marginal and rural areas, where access to educational and cultural opportunities is often limited, this model offers a concrete contribution to territorial youth work. Art acts as a bridge between generations, forms of knowledge, and places, strengthening a sense of belonging and active citizenship. RuralizArt Education therefore proposes a vision fully coherent with Erasmus+: art as a common ground where learning, creativity, and collective responsibility can grow together.

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A shared process
This guide is the result of shared time, collective learning, and trust across different rural contexts.

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Activity Guide

RURALIZART (II) EDUCATION

Art, youth and interculturality for the intergenerational sustainability of marginal areas

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